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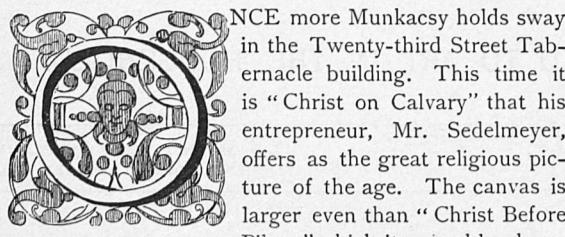
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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
Much Ado About Nothing.



NCE more Munkacsy holds sway in the Twenty-third Street Tabernacle building. This time it is "Christ on Calvary" that his entrepreneur, Mr. Sedelmeyer, offers as the great religious picture of the age. The canvas is larger even than "Christ Before Pilate," which it resembles, however, in color and general technic, and some of the same models reappear; but of the two pictures it is much the less effective in composition. The Christ is no longer an isolated central figure; he holds hardly a more important place than do the thieves crucified with him. Indeed, there is a singular lack of concentration of effect. The composition drags across the canvas, from the principal group on the extreme right to the Pharisee on horseback and the fleeing figure—presumably Judas Iscariot—to the extreme left. The chief aim seems to have been to crowd in many figures, and to render each interesting, chiefly by variety and contrast of physiognomy and gesture. This doubtless is the best way to please the average visitor who is inclined to get all he can for his money; but it is needless to say that it is opposed to the best canons of art. Notwithstanding its masterly brush work, this picture, in point of true religious feeling, is inferior to the crudest efforts of the early pre-Raphaelites to represent the Crucifixion. Apart from the subject, there is nothing religious in this colossal canvas of Munkacsy. We see not the sacrifice of the Man-God, but simply an execution, with the victim writhing in agony—a big, popular picture, crowded with figures, gorgeous in color, and just suited for a travelling show.

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YET I dare say that already there are a score or more of not over cultivated but well-meaning clergymen all ready to certify to its great moral influence; and quite sincerely, too, just as they would if the representation were made up of wax figures, so long as they were able to recognize the details of the familiar subject. One of the most curious anomalies of social life in the United States is to be found in the weight popularly attached to the opinion—on all subjects, apparently—of "ministers of the Gospel," because they are such; although it is notorious that thousands of them, with the utmost complacency, allow themselves to be used to further almost any business enterprise concerning which they may be flattered into expressing an opinion, whether it be as to the efficacy of a patent pill or a new soap, or as to the artistic merits of a "great religious picture." In Europe every popular enterprise must be under the auspices of royalty or the nobility to insure its success. Here it seems to be assumed that nothing can be successful without the approval of a certain number of clergymen.

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A PRIVATE view of Jules Desbois's statue, "Acis Changed into a Stream by Galatea," which won him a medal at this year's Salon, was given by Mr. William Schaus the other day. The dying youth, half recumbent, is posed with exquisite grace, and his supple form is modelled with a firm hand. It is for these qualities that the statue will be admired, and not for the tragic story it is supposed to tell of an unhappy love, which in this instance must be left wholly to the imagination. As Polyphemus, the jealous rival of Acis, had crushed him with a rock before his merciful metamorphosis into a stream—not by Galatea, as the title has it, but by the gods—the artist may be pardoned for not conforming strictly to the mythologic record. In fact, he probably made his statue of the handsome youth, and afterward tacked to it a title he supposed, but erroneously, to be appropriate.

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THE jeweller who last year attracted many people to his shop in John Street by exhibiting "The Russian Wedding," by C. Makoffski, has moved up-town, having imported a still larger picture by the same painter, called "Choosing the Bride." He has enshrined it in a room evidently fitted up with a view to making this sort of exhibition a permanent feature of his business. The picture is solidly painted in the same realistic style as the first one; but it will probably be less popular. The

composition in itself is much less striking, and one has to read a little pamphlet to discover what the picture is about. Having done this, one learns that the handsome young man in royal robes is the Czar Alexis Michailowitsch, that he is only sixteen—he looks much older—and that he is smitten with a comely maiden, who has fainted on recognizing him as "a common musician," in which guise she had previously seen him and lost her heart to him, and that the young Czar has no eyes for the other beauties selected for him to choose from. Of course, Alexis ought to have married her; but, as fate would have it, he did not. The why and wherefore is all duly told in the invaluable little pamphlet aforesaid.

* * *

THERE seems to be some misunderstanding as to the terms of the decision of the United States Treasury Department in regard to the importation of works of art as "antiquities." One cannot import, free of duty, any painting executed prior to A.D. 1800, as many persons suppose. The picture must have been painted "prior to the eighteenth century" to be classed among "antiquities."

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THE DECORATOR AND FURNISHER, after five years of varied vicissitudes, was finally brought to the hammer last month at an assignee's sale, and knocked down, with all the office fixtures and other property of the concern, for \$500. It was established under promising auspices, by E. W. Bullinger, of "Monitor Guide" fame, who, after a year or two of experience sold it for \$10,000 to a Mr. Pratt, who was the printer of it. Mr. Pratt, it is said, sold it to Mr. Robinson, its recent proprietor, for \$14,000, and he now buys it back for \$500. The Decorator and Furnisher was a good publication in its way, but too expensive for a trade journal, and not sufficiently popular to secure a general circulation. Hence its descent into the abyss of bankruptcy, from which it may soon emerge in a more modest and practical guise.

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SOME interesting prices are given to me as having been paid in Paris during the past year or so for paintings by De Neuville, some of which are now in American collections. The picture of the fight over the Sarreback railroad cutting during the late Franco-Prussian War, known as "La Passerelle de la Gare de Styring," cost Mr. Knoedler 7200 francs. For "Le Parlementaire," an officer of Uhlans, blindfolded, in a besieged town, surrounded by angry inhabitants, 27,800 francs were paid by M. Humbert. M. Bartholdi bought "Le Depart du Bataillon" from an Alsatian village, for 9100 francs. "Le Bourget," a reduced copy of the celebrated picture in the W. H. Vanderbilt collection, showing the capture of the church of Le Bourget (a full-page illustration of which was given in *The Art Amateur*, November, 1879), was bought for the French nation by M. Turquet, for 15,000 francs. M. Turquet also bought, for 10,000 francs, "The Attack at Villers-exel," where the Germans had to be burned out of the houses. "The Taking of Tel-el-Kebir," cost M. Petit 3000 francs, and the attack on the redoubts at Tel-el-Kebir 1850 francs.

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WHEN that amiable novelist, Madame "Henri Gréville," visited the United States a year or two ago, she was accompanied by M. Durand-Gréville, her husband, who was commissioned by the French Government to locate and catalogue the important French paintings which have found their way to this country. He gives the result of his mission in the July and September numbers of the *Gazette des Beaux Arts*. It appears that he visited only a few galleries, in New York and Boston, and for the rest relied chiefly on the critical articles by the late Earl Shinn ("Edward Strahan") in "The Art Treasures of America," part of which were first published in *The Art Amateur*. M. Durand-Gréville's remarks about what he did see—which are not confined to French pictures—are interesting enough to make one wish that he had seen more.

* * *

AMONG "old masters" he mentions a "St. John the Baptist" of Salvator Rosa, owned by Mr. Lebon, of Boston, and does not doubt its genuineness. Mr. Francis Brooks, of the same city, has a "Danaë," attributed to Rembrandt, in which Mercury, in a jacket with puffed sleeves, is offering a bag of coin to a little Dutch nymph in seventeenth century costume, who holds a handker-

chief to one eye, while she looks at the bag of gold out of the corner of the other. M. Durand-Gréville does not say that is a Rembrandt, but remarks that it has a background of brown foliage and architecture which he thinks Rembrandt would not have disapproved of, and asks, "Is not that already a good deal?" He also mentions a "Madonna," by Sassoferato, in the collection of Mr. Brooks.

* * *

AT Mr. Hammond Russel's he found an interesting and charming portrait of that strangest of women, Madame de Warrens. It is by Largilliére, and represents the lady at the height of her charms, about ten years younger than she is shown in the portrait preserved in the Museum of Lausanne. M. Marcou, the geologist, of Cambridge, was found to have a lithograph and a pastel signed by Louis Pasteur in 1842. The celebrated inoculator for rabies was at that time studying art, and not without reason to hope for success, it appears. Both works are portraits: the former of M. Chapius, the present dean of the faculty of Dijon; the latter of M. Marcou himself. The collection of M. Oudinot, of Boston, which is soon to be brought to the hammer, contains no "old masters" or interesting relics of the sort just mentioned; but there are some fifteen sketches by Corot, a well-known Courbet, "Les Bords de la Loire," and many examples of Daubigny, of which one, a sketch of a sunset, is compared by our discoverer to a Turner of the most dazzling brilliancy.

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IN New York M. Durand-Gréville found at Mrs. Blodgett's the very important though small studies of Delacroix for his decorative paintings, "Hercules," "Aristotle" and "Cicero," which were destroyed in the burning of the Hôtel de Ville of Paris. These, with her drawings by Prudhon, her splendid Claude Lorrain, "An Italian Port by Sunset," her remarkable pastel by Latour, and her specimens of Reynolds and Gainsborough would give éclat to any gallery. Of the late Mr. Vanderbilt's Delacroix he does not think highly, nor of his examples of Diaz; but, per contra, several of the Meissoniers are of the first order of merit; the "General Desaix Questioning a Peasant" and "The Reader" are described as masterpieces, prodigious in detail yet nowise lacking in unity. It is not generally understood that Millet duplicated his "Sower," and that both of the paintings are in America, one in the Vanderbilt gallery and one in that of Mr. Quincy Shaw, of Boston. The latter, our visitor thinks, is the one first painted, and probably that exhibited at the Salon of 1830; but it is badly cracked, owing to the many times that Millet went over it before he was satisfied. The Vanderbilt "Sower" was apparently painted at once, the artist knowing exactly what he was about. It is consequently much better preserved. M. Durand-Gréville is shrewdly of opinion that we have plenty of false Rousseaus and Corots, and, above all, innumerable landscapes and figure-pieces falsely attributed to Diaz. Of the figure subjects supposed to be by the latter, he says boldly that one fourth at least are evidently false, or so dubious that they should be classed as false.

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IT is not generally known that Daubigny ever went to Spain for his subjects, but in a Parisian journal three Spanish studies from his brush are advertised for sale. It is said that he painted only four, these having been done during his visit to Spain with Henri Regnault. There was one of them in the Beuronville sale, and the other three studies were bought in by the family at the sale of the contents of Daubigny's studio after his death.

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IF there be a reasonable doubt as to the genuineness of an object offered to him for sale, a collector, of course, can never make a mistake in demanding a certificate of authenticity; and, as was recently exemplified in a civil suit in Paris, it is no less advisable than a dealer should take a like precaution when he becomes a buyer. M. Darcel, of the Musée de Cluny, Baron Pichon, the well-known connoisseur, and M. Froment Meurice, the jeweller, testified that a piece of goldsmith's work, which had been sold to a dealer as appertaining to the Renaissance, and which the seller had guaranteed in writing to have been sixty years in his family, was a counterfeit of recent date—at the most only thirty years old. The seller was compelled to return the 15,000 francs which he had obtained for the piece, and was, besides, condemned to pay all the costs of the action brought against him.

MR. CHARLES CALVERLY, who has generally been successful with his busts of public men, but has never shown what he could do in modelling the complete figure, has now in hand a statue of Robert Burns—a commission for the city of Albany—a legacy of \$20,000 having been provided for such a memorial by an enthusiastic admirer of the immortal Scotch bard. Although no competition was invited, one practically ensued, and Mr. Calverly's model was chosen. The poet is represented as seated out-of-doors, in deep thought. This is similar to the pose of the effigy of Burns in Central Park. It is to be hoped that Mr. Calverly will be more successful than the perpetrator of that dreadful failure. Certainly the pecuniary incentive will not be lacking. Mr. Henry Avery is to design the pedestal, which is to be of red Scotch granite; it will be Greek in style, with clusters of thistle-leaves conventionalized, and so disposed as to clasp and return on the corners.

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ACCORDING to the *Courrier de l'Art*, the United States Government is negotiating with Falguière and Antonin Mercié for a statue of Lafayette, "to adorn one of the squares of Washington," to cost 250,000 francs. It is proposed to place the General upon "a pedestal flanked at the four corners by statues of the French officers who took part in the War of Independence." Whether the monument is to be the joint work of the famous sculptors named, or whether they have been invited separately to submit drawings for it, is not clear. If the *Courrier de l'Art*'s information is correct, the action of our Government in the matter will doubtless be the subject of criticism. It will be contended, on the one hand, that we have sculptors of our own fully competent to execute such a commission without sending it abroad; and, on the other hand, it will be urged that it would be an excellent idea to have an important monument by Falguière or Mercié in Washington, by way of contrast to the bad native statuary that on every hand offends the artistic eye at the national capital. There is something to be said on both sides. Of course there is a certain degree of propriety in entrusting the monument of Lafayette to a Frenchman, especially to such a Frenchman as Falguière or Mercié. It might have been better to have compromised by giving the commission to Augustus St. Gaudens, a Franco-American and an excellent sculptor.

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"MODERN FRENCH ART" is the title of a holiday book made up by Mr. A. W. Lovering of short articles on Meissonier, Gérôme, Bouguereau, Roybet and others, which have appeared before from the press of Gebbie & Barrie, with steel engravings, photogravures and process reproductions of artists' sketches. But the engravings and photogravures are old plates, far too much worn to be used a second time, and the unskillful retouching and deepening of the principal lines have only served to emphasize their defects. The text, written by the late Earl Shinn ("Edward Strahan") for another publication, does not fit the illustrations. That able critic, however, is credited on the title-page with the authorship of the book as it stands. This surely is an unwarrantable liberty to take with the name of a dead man, especially with that of Mr. Shinn, who would never have fathered anything so badly compiled as this.

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APROPOS of a suggestion to make France a return in kind for her gift of the statue of Liberty in New York Harbor, the *Moniteur des Arts* copies from *Le Figaro* an interesting statement, by Félix Regamey, respecting the statue of Washington, by Houdon. It appears that the latter made what he must have regarded as a pretty good bargain with Jefferson, who was intrusted by the State of Virginia with the task of finding a sculptor to undertake the work. Houdon demanded one thousand guineas, his expenses, and insurance to the amount of ten thousand livres, to be paid his family in case of his death while the work was under way. It was his idea that the statue should be made only after he had lived for some time in Washington's company. It was Washington who decided in favor of the modern costume. Few people know what Houdon's statue looks like. It was erected in the Capitol, at Richmond, on May 14th, 1796, and shows the General in uniform, standing with head bared, the right hand resting on a cane. At his left, the fasces, covered with his mantle, supports his sheathed sword. A ploughshare rests beside it. The pedestal bears on one side the inscription, on the other faces are bas-reliefs of the evacuation of Boston, the

capture of the Hessians, and the capitulation of York. Both statue and pedestal are in marble.

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M. REGAMEY, when in this country, some years ago, had the idea to have a cast made of it to be sent to the Louvre or to the Trocadero, and conferred with Mr. Ward, the sculptor, with M. Proust, the French Minister of Fine Arts, and Governor Holliday, of Virginia, in regard to it; but apparently without definite results. But it now appears that a proof, in bronze, of the original has remained in France, in the possession of the family of a bronze founder named Hubbard. It does not appear how they obtained it, or what right they have to it; but M. Regamey recommends that some one pay them the forty thousand francs which they want for it, and place it, not in a museum, but on the pedestal soon to be left vacant by the removal of the Reduction of the Liberty Statue from the Square des Etats-Unis to the Ile de Grenelle. This is the place that was reserved for the statue which it is proposed to present to France; but M. Regamey thinks that some other place may be found for that. Some one suggests that we buy this bronze of Washington and present it to France as our return for the Liberty. But, aside from the fact that the French Government has refused to buy it, there is a very important objection to the idea—and it should be an insuperable one. The return gift to France should be American not only in subject, but in conception and execution, which, of course, the Houdon statue is not. It would be a little comical, too, for us to *buy* this replica from the Hubbard family, when it would appear that, morally, at least, they have no right to its possession.

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"LES DEUX SCEURS," the large picture by Giron which attracted attention at the Paris Salon a few years ago, is in the Eden Musée, hung prominently among the wax-works. It represents, it may be remembered, an accidental rencontre of a fallen woman and her virtuous and hardworking sister, as the former dashes past the Madeleine in her showy equipage. The picture is well painted, but what a subject to select as a "pièce de résistance" for a family place of amusement! A small gallery up-stairs contains a collection made up of good, bad and indifferent pictures. Some of the "old masters" are particularly queer.

MONTEZUMA.

THE ART AMATEUR FOR 1888.

WITH this month's issue, The Art Amateur completes its seventeenth half-yearly volume. The prosperity of the magazine is so generally recognized that it is hardly necessary to speak of it. A glance at our well-filled advertising columns, containing more first-class announcements than are to be found in all other American art periodicals combined, will afford a fair indication of the esteem in which the magazine is held by the business community.

Looking back on our prospectus for the past year, we find that while a few of the articles and designs named in it have had to make way for greater attractions, we have, on the whole, more than made good our promises, especially as to colored plates. We expressed a "hope" that we might be able to increase their number during the year. In point of fact, we have given one with nearly every number. For the coming year we shall do better still; with *each* number there will be a color-study fully equal, at least, to those we have given in the past year, which, we need hardly say, are vastly superior to anything of the kind to be found in any other periodical in this country. The subjects decided on are: "Gladioli" and "Red Roses," by Victor Dangon, whose beautiful studies of "Magnolias" and "Chrysanthemums" are familiar to our readers; "Ferns," "Golden Rod," "Cherries," "Birds of Paradise," "Stormy Coast Scene," "Quiet Coast Scene," "Moonlight Landscape," "Winter Landscape," a spirited portrait, in oils, of a "Laughing Man," and a charmingly delicate one of a child, in water colors, called "Little Rosebud."

The decorative Flower Studies, in black and white, by Victor Dangon, which have been a popular feature of the magazine for some time past, will be continued each month, and, as usual, full instructions will be given for their treatment in oils, water and mineral colors. We shall give full-page or double-page designs—according to the requirements of the particular study—of Peonies, Poppies, Sweet Peas, Hollyhocks, Fuchsias, Dahlias, Orchids, Night-blooming Cereus, Guelder Rose (Snowball), Bleeding Heart, Hydrangea, and American Laurel. As heretofore, the studies will be given during the months

that the respective flowers represented are in bloom, so that the living models themselves may be used.

Mr. A. J. H. Way will supplement his valuable practical articles on "Fruit-Painting in Oils" with a series on "Still-Life Painting," with especial reference to game.

China painting will continue to receive such attention as can only be given to the subject by a magazine with the artistic resources of The Art Amateur. There will be a special series of articles on "Difficulties of China Painters," with, of course, suggestions as to how to overcome them; and, among others, the following designs, with full instructions for their treatment:

Twelve Designs by I. B. S. N.: Plates (Tea Roses, La France Roses, Maréchal Niel Roses, Lamarck Roses), Honey Dish and Plate (Apple Blossoms), Lamp Vase (Pine Branch and Cones), Cracker Tray and Cheese Dish (Ivy), Punch-bowl (Grape Leaves), Tête-à-tête Set—Tray, Cups and Saucers, Tea Pot, Cream Jug, and Sugar Bowl.

Twelve Designs by Kappa: Vases (Orange, Lily, Virginia Creeper, Japanese Anemone, Yellow Daisy), Panels (Cardinal Flower, Fringed Gentian, Milkweed), Lamp (Small Sunflower), Cake Plate (Dwarf Cornel), Tray (Japan Lily), Rose Jar (Jasmine), Cracker Jar (Red Lily).

A number of Ellen Welby's charming designs both in color and black-and-white have been arranged for. They will include a continuation of the series of six extra large sized classical figures in outline for embroidery or painting; large outline studies of heads for circular plaques; a design in water-colors of a Child's Head and a decorative study in colors of Birds of Paradise. Besides these, Miss Welby will furnish, in monochrome, two decorative heads—"A Bacchante" and "Phœbe—a Child's Head," a study of a child draped, and one of a woman draped. Edith Scannell's sketches of children in outline will also be continued.

The department of Furniture and Decoration will be strengthened in various particulars, including a larger number of views of artistic interiors than we have been able to find room for during the past year.

Wood-carving designs have long been a special feature of the magazine, and they will be so more than ever during the coming year. Besides a variety for numerous useful purposes, such as chair-backs, panels, and screens, by Professor L. W. Miller, of the Pennsylvania Academy of Fine Arts, and others no less competent, there will be a series of twelve practical articles, with illustrations and designs by Benn Pitman, principal of the Cincinnati Academy of Design, being the substance of a book Mr. Pitman has been trying for years to find time to write.

Original Church Needlework designs are another of The Art Amateur's specialities. For these one still has to send to England. Mrs. Sarah Wynfield Rhodes (née Higgin), whose pomegranate series have been given in the magazine for the past few months, has promised to contribute the following: Chalice Veil and Pall, Burse, Altar Cloth, Pulpit Hanging, Fald Stool Hanging, Fald Stool Cushion (the last four for Lent), Banner, Alms Bag, Stole Pede Cloth, Sermon Case, Bible Markers. The descriptive letter-press for these will be supplied, as hitherto, by Miss L. Higgin, late Principal of the South Kensington Royal School of Art Needlework, who will also furnish monthly a practical article on decorative needlework for the home. Mrs. T. M. Wheeler will contribute a series of talks on "Embroidery in America," and due attention will be paid, in "Needlework Notes," to the artistic novelties of the day.

Tapestry painting has grown greatly in popularity, and we have duly recognized the claims of those who practise that charming art by providing for them an abundance of suitable subjects, including some of the most attractive compositions of cherubs by Boucher. Mrs. Emma Haywood will continue to give our readers the results of her expert knowledge of the subject.

There will be designs for hammered metal, stamped and embossed leather, and other practical work of the kind.

Besides the above, The Art Amateur for 1888 will contain articles on "Flower Painting" and "Marine Painting" in oils and water-colors, crayon portraiture, "Portrait Posing," "Sketching from Nature," Amateur Photography, and "Etching," together with numerous "Talks with Artists and Decorators," "Art Notes and Hints," and articles on fine art work of all kinds. Picture criticisms of private galleries and public exhibitions and illustrated biographies of American and foreign artists will receive full attention.

The department "Old Books and New" will continue to interest both bibliophiles and the general intelligent reader, and under "New Art Publications" we shall, as hitherto, notice etchings, engravings, and other prints.